

## A HOME IN VENICE.

AN ENGLISHMAN'S IDEAL ABODE IN THE CITY OF CANALS.

A Venetian Palace, Its Treasures of Art and Personal Interest—A Few of the Many Ornaments, Pictures, Books and Bits of Rare Bricks—A Brac.

When some five and twenty years ago Sir Henry Layard resolved to make for himself, and for the treasures of art which he had gathered from the four winds of heaven, a home in Venice, he found, fortunately enough, that the Ca' (or Casa) Capello was just at the very moment at his disposal. It had been the abode for several years of an Englishman who had just died, and who had left Mr. Malcolm, then well known among the English residents and now their doyen, his executor. A friendship had long existed between Mr. Malcolm and Sir Henry Layard, born of similarity of taste, which has ripened with many years of neighborhood and intercourse.

It was thus that the Ca' Capello came into the hands of Sir Henry Layard, and from that day it has been his home. Hither in the intervals of his ministerial duties, his missions and his visits to his English kinsfolk, he has returned with ever growing zest and affection. Here he has surrounded himself with a fine library, a noble collection of pictures and bronzes, marbles and mosaics, tapestries, ancient furniture and bric-a-brac, relics of the past, the spoils of a long and varied career. Here, too, in the year 1869, he brought his wife, a daughter of the late Sir John Guest.

It is barely possible to reach the Ca' Capello on foot. You may cross the Rialto and bear toward the left through and across a series of tortuous and intricate canals, but the two handsome gondolas, reposing on the broad bosom of the canal at the door of Ca' Capello, which has every right to be called the front, suggest to the callers the only rational method of entrance. It has been said that the house is not one of the largest; its aspect, however, is undoubtedly one of the most attractive in the most beautiful highway in the world.

## THE HOUSE.

The two sides of the house, one in the Rio di San Polo, the principal, with the porch on the Grand canal, give scope for a display of color which elsewhere might suggest garishness, but which in Venice, par excellence the city of many colors, is natural and pleasing. As your gondola reaches the broad flight of steps behind the tall green pail, you cannot fail to notice that every window sill bears its burden of flowers after our English fashion, and that the portico is a veritable floral bower, with a conservatory over it, in which, beside the greenery, an immense Venetian glass chandelier is a most striking object. It is a mass of vine with depending black grapes, great creeping convolvuluses, canariensis and white jessamine, all struggling for life apparently, with no inconsiderable degree of success, on the trellis work which supports them.

As is common in Italian private residences, what we ordinarily describe at home as the ground floor is given up to the servants and the domestic offices of the establishment. A broad staircase on the left of the entrance, on either side of which, fixed in the wall, is a fragment of sculpture from Nineveh, leads into a hall of noble proportions which divides the house itself into two unequal parts. Here some of the larger pieces of furniture, such as the cabinets, are to be found; and here, too, a pair of admirable three-quarter length portraits of Sir Henry and Lady Layard, painted in Madrid by Palmarioli, head of the Spanish academy at Rome, face each other. Another portrait of Sir Henry Layard challenges an even closer inspection—that, namely, by Ludwig Passini, which was shown in the exhibition of the Royal academy. Large reception rooms give out on either side of the hall, and like it, all are floored with terrazzo, a material which to its great beauty adds the advantage of being absolutely unimflammable.

## TASTEFUL FURNISHINGS.

The dining room and the drawing rooms are filled, but not crowded, with beautiful works of art, including masterpieces of such painters as Gentile Bellini, Bonafazio, Sebastian del Piombo and many other famous Italian masters. Nor are the exquisite and delightful productions of the furnaces and workrooms of Murano forgotten. Of the modern Venetian glassblowing processes, Sir Henry is most indisputably the founder, and some of the most perfect specimens of this beautiful art are, as it is fitting, to be seen in his house, as well as some beautiful inlay work, and the admirable woodwork by Biraghi, who executed the famous double staircase in walnut wood for Lord Wimborne, at Canford, under Sir Henry's directions.

Sir Henry's own sanctum is on the upper floor of the Casa. Here are records and memorials of a more personal kind than were noticed in the lower reception room, and among them the Englishman does not fail to notice the framed certificate on illuminated vellum, headed "Challis, Mayor," which sets forth the bestowal of the honorary freedom of the city of London upon Austen Henry Layard. Here, too, are some noble bronze figures, portfolios, huge volumes bound in vellum and gold, and a host of books—nearly all, it may be remarked, of quite modern literature—together with the latest periodicals. It is characteristic of Sir Henry Layard's wide and comprehensive intellect that, identified as he is in the popular imagination with the history of the remotest past of which we have any knowledge, there is no living man more completely what the slang of the day calls "up to date."

The Carthaginians were the first to introduce a stamped leather currency. Leather coins with a silver nail driven through the center were issued in France by King John the Good in 1306.

## Two Kinds of Courage.

In some of the everyday occurrences of life women exhibit much more moral courage than men. You can see that on the "L" cars if you use your eyes. When a man retains his seat while a woman endeavors to maintain her balance by hanging to a strap in front of him, he generally makes a pretense of not seeing her. If he has a paper with him he will appear to be absorbed in its perusal. If he cannot avail himself of that convenient screen, he will pretend to be engaged in such deep meditation as to be oblivious to all that is going on around him. In one way or another he will betray the fact that his conscience is making a coward of him and that he is trying to cheat it.

It is very different with the average woman. Who that travels much in the "L" cars hasn't seen her often drop her child into a seat that has just been vacated, while women in various stages of weariness are standing up all around her? She has paid no fare for the child; she could very well continue to hold it in her lap; she knows that she is making some woman stand who would otherwise get a seat. But is she abashed? Does she act as if she were ashamed of herself? Does she seek to avoid the glances that are bestowed upon her by hiding her face behind a newspaper? Not a bit of it. She doesn't let her conscience make a coward of her. She looks the people about her square in the eyes without flinching. She says, or rather seems to say, "Well, I know that you don't like it; but what are you going to do about it?"

If this isn't moral courage what would you call it?—New York Herald.

## Hearts of Judges.

Ex-Judge Reardon says that all lawyers have hearts of mercy until they become judges. In the superior court, during the brief term he served, he always refused criminal cases, because the mother of the young man was sure to come around and show the gray hairs under her aged bonnet. Judge Reardon says that on two occasions he saw Judge Levy weaken under the effect of an old western bonnet trembling with stuffed roses. The first time was in a case of grand larceny, and the old lady who called asked the judge for a pass to the Episcopal home. She said that her son Fred had declared his intention to steal because he couldn't "get work," and whatever he had stolen was for her sake and because he "couldn't get work."

"Why," said Reardon, "when the old woman finished her story, Levy was crying as bitterly as she and the young criminal went to the house of correction with the smallest sentence he could get. "Next year the same fellow came up on an outrageous charge of robbery, and the ancient lady turned up as usual with a full set of tears. She shed them freely, but the judge was familiar with her tactics and the young man went over to San Quentin."

"The old lady was very ungrateful, for she rose in her might and cried: "Say, judge, you used to have a kind heart!"—San Francisco Examiner.

## Imitating the Music of the Rain.

The melody of rain dancing on the stones or pelted down in its first drops on the dry soil of a forest or a heath is a species of sound which the art of music has yet to imitate if it would complete its at present very incomplete list of instruments. The Mexicans had some rattles made of very peculiar clay, with pipes inside, which were intended to represent this sound. Certain tribes of the North American Indians have been similarly fascinated by the loud splash of water, to the beauty of which we have alluded before. They have instruments constructed accordingly, with a view to reproduce this sound.

Large buffalo hides are filled with water and sewed up in the manner of wine bags. Drumsticks of cork, or with their heads covered by a very fine gum, are wielded by the player, and the gentle and monotonous splash of water is produced by the drumstick striking softly on the skin. The natives will sit and listen to these instruments for hours.—Good Words.

## Ancient Works of Bronze.

The use and application of metal work and decoration, both as fixtures for appliances and useful domestic articles, are very ancient. We find records of bronze being extensively used by the Greeks and Romans, Greece especially bringing the arts of working bronze to perfection. Not only are works of colossal form produced by them in this metal, but the ornaments of their temples, doors, weapons, armor and the pews of their galleys, were made of it. They had also a process of hardening and tempering bronze, which enabled them to make this metal into many implements requiring a keen edge, such as axes, saws and so on.—Decorative and Furnisher.

## A Good Day's Find.

Some years ago a plowman at work in Cornwall had the good fortune to strike a kind of urn and scatter a number of coins, which on examination proved to be Roman, many of them of the time of the first emperor. They were of various sizes, and generally in a state of good preservation. The man collected about 1,600 of them, and, as he was ignorant of their value, disposed of them at a penny apiece; but undoubtedly at that rate he would be well satisfied with his day's work.—London Tit-Bits.

## How the Gaddy Lays Its Eggs.

An insect known in the west as the gaddy attacks horses, laying its eggs on the animals. The horse licks itself and conveys the eggs to its stomach, where they are hatched, the worms clinging to the stomach walls. Very often they bore through the stomach and kill the horse.—Washington Letter.

## The Place for Wicked Boys.

The bad little boys will relish this: "Henry, you are such a naughty little fellow that you are not fit to sit with those good boys on the bench. Come up here and sit beside me," exclaimed an unexpected teacher.—Once a Year.



Joseph S. Beach.

## Seven Physicians Tried and Failed.

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Under date of April 11th, 1892, Mr. Beach writes "that for the last four years (which is since his recovery) he has been employed at the Cement works testing cement, a position that none but the strongest and healthiest of men could fill besides driving ten miles a day to his home, and during that time has never lost a day. This grand condition of health I attribute entirely to the use of Dr. Kennedy's Favorite Remedy which saved me from a lingering life of torture and pain as well as suffering with Kidney troubles must suffer in time unless cured." Yours respectfully, JOSEPH S. BEACH.

In this no lesson for you Reader? Ought you not to take this Remedy at once? It's the discovery of David Kennedy, M.D., and is today being prescribed by thousands of physicians as the only known cure for these diseases.

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| Round Steak,                           | 16c, 18c |
| Chuck Steak,                           | 10c      |
| Cross Rib, Rump, Lower                 |          |
| Round, corned or fresh,                | 15c      |
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| Mutton Legs,                           | 16c      |
| Mutton Chops,                          | 15c, 20c |
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